

Toronto Conservatory of Music

1945 - 1946

**WEDNESDAY
FIVE O'CLOCKS**

FIFTH CHAMBER MUSIC CONCERT

PARLOW STRING QUARTET

Kathleen Parlow	-	-	First Violin
Samuel Hersenhoren	-	-	Second Violin
Michael Barten	-	-	Viola
Isaac Mamott	-	-	'Cello

CONSERVATORY CONCERT HALL
(College Street and University Avenue)

Wednesday, February 13th, 1946 at five o'clock

Quartet in G minor, Op. 74, No. 3, "The Rider" Haydn (1732-1809)

This quartet, the last in the set constituting Opus 74, belongs to Haydn's greatest period. It is the best known of the three, and is nick-named the "Rider" because of the jog-trot rhythms of the opening themes in both first and last movements. The first movement is vigorous and jolly, the second broad and singing in style (among the most moving and finest of Haydn's glorious slow movements), the menuet typically graceful, the finale rollicking and good-natured. It is worthy of note that this quartet was a particular favourite with both Joachim and Auer.

Quartet in C minor, Op. 2 Zoltán Kodály (1882)

Kodály, one of the acknowledged leaders of the national movement in Hungarian music, has done considerable pioneer work in collecting pure Hungarian folk tunes. And their influence is reflected in his many chamber music works, strangely diverse as these are — in fact, each could seemingly have been composed by a totally different person, although on further acquaintance we easily become aware of the characteristic qualities which link all his works in a fascinating chain. Especially to be noted are his national feeling, a wealth of melody and colour, exquisite and poignant harmonies, immense imaginative power, and an absolute mastery of quartet writing. Kodály makes incredible demands on each instrument as such, but this only to express his musical thoughts and never for more virtuosic display. This first quartet really runs the gamut of human emotions, from the wildly passionate and savage to the most tender and poetic of feelings, and it must be played with immense "abandon", much freedom and change of tempo, and all the wealth of nuance and imagination at the command of the players. It opens with a Hungarian folk tune as its main theme. The second movement is broad and magnificently imaginative, and works up to thrilling climaxes. The third part is a real Hungarian Csárdás, exciting and colourful; while the last movement, after a short recapitulation of previously heard themes, introduces another Hungarian folk tune, upon which Kodály has constructed clever and charming variations.

(As far as can be ascertained no previous public performance of this quartet has been given in Canada.)

P r o g r a m m e

GOD SAVE THE KING

Quartet in G minor, Op. 74, No. 3, "The Rider" Haydn

Allegro

Largo assai

Menuetto: Allegretto

Finale: Allegro con brio

Quartet in C minor, Op. 2 Zoltán Kodály

Andante poco rubato: Allegro

Lento assai

Presto

Allegro: Allegretto con variazioni

Prog -984
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SIXTH CHAMBER MUSIC CONCERT

WOOD-WIND ENSEMBLE

SIR ERNEST MACMILLAN

P R O G R A M M E

Sonata in E flat, Op. 120, No. 2 (Variations) Brahms
(for Clarinet and Piano)

Quintet in E flat major (k.452) Mozart
(for Piano, Oboe, Clarinet, Horn, Bassoon)

Trio Poulenc
(for Piano, Oboe, Bassoon)

WEDNESDAY, FEBRUARY 27th, 1946, AT FIVE O'CLOCK